234 Only where there is great profit to be had, namely, in the hunting of elephants, do they take more trouble and hence achieve results [411] that are notable in view of the simplicity of their hunting weapons (flintlock with pieces of iron or a spear, Figure 85, as ammunition). For the rest, the Pangwe do not accomplish much even with better hunting rifles. For example, of the many Fang hunters equipped with modern rifles whom I had in my service in the course of three years, only one ever shot an antelope. Later, on the other hand, a Pygmy shot five antelopes in one week, and on one occasion two were shot in one day. The beautiful crown eagle, Lophoaetus [36] occipitalis Daud. (abã'ẽk), and many other animals which because of their shy nature require a real huntsman were never laid low by my gentlemen hunters. Usually too easygoing to go into the forest alone, they love to carry on a loud, uninhibited conversation and laugh gaily on a hunting expedition, which of course soon gives them away to the game. Not just once, but many times it happened that my hunting companions, at the sight of the game that I was plainly observing, shouted with a voice that could be heard far and wide: "e ne nie!" = "he be him!" there he is!). Even today I still recall with amusement how my faithful Ajong Boka roused an unsuspecting long-tailed monkey -- I was just waiting for it to move into a position where I could get a better shot at it -- with a shout: "Mama, onok, onok!" (onok = red-tailed monkey), and how the frightened animal raced off in mad leaps.

Completely unaffected as the Pangwe are by principles of sportsmanship, their lack of success in hunting is of course the fault of the rifle or -- the woman (see Section 18, "Sexual Life"). Innumerable hunting and rifle medicines, to which I shall return in Section 13, force themselves upon us in confusing abundance. In addition to the major medicines (mañe, nlegutge) /Fig. 85 appears here in the original text/ associated with cult activities and carried out by the entire village, /137/ I have recorded about 100 minor medicines intended to put the individual man back on his "hunter's feet."

Among the various forms of the hunt to be discussed here, the lowest, the hunting drive, which after all entails nothing more than chasing the prey into traps, is the most highly developed. We must distinguish:

224 1. Drive of lower animals into baskets;

2. Drive of big game into nets.

In the drive for lower game living in caves, especially porcupines (ngûm), elongated baskets (nkŏ,e'-ngûm) made of the stalks of the Sarcophrynium velutinum K. Sch. (okiaikui) are used (Fig. 86, Drawing 1). The baskets are placed at the various exits of the cave; at one of them the hunter stations himself and either sends a dog into the passage or beats the ground with a stick. The frightened animal flees to one of the remaining exits and lands in the basket where it gets stuck and, because of its quills, is unable to retreat rapidly. A man then rushes to the spot and kills the animal with his spear.

A second kind of basket, but correspondingly narrower (Fig. 86, Drawing 2), is placed outside ratholes. The animals are chased into the basket in a regular drive in which the entire youth of the village takes part, and there they are killed. These baskets are called mŏn.

These rat drives, carried out with a great hullabaloo, are for the young what the drive of wild animals (nŭ̂m I, abim) is for the adults. Game nets, frequently 16 meters long, are attached to one another and set up at suitable places in the bush to form what are often very extensive snares. The beaters chase the animals into these nets with the help of dogs that carry wooden bells (nkŏle-myŭ I, myŭ̂ŋo IV, angŭ̂n e myŭ, edŭ̂n e myŭ, ongŏlĕ'-myŭ, ekbwĕle), Figure 87, around their necks. The animals get tangled up in the meshes and are shot by the hunters stationed there. It should be added that this drive is a great undertaking and a general popular festivity, the details of which, however, I must forbear to describe. I shall only observe that in this manner a considerable number of antelopes and other game are caught, and the Pangwe deserve commendation for carrying out this undertaking with splendid success, since it is indeed not an easy job in the rough and impassable forest region. Even the driving of elephants into large

Fig. 85. Elephant Spear (fired from a rifle).

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flintlock, this motive for hunting buffaloes has disappeared, and the chase is too dangerous to hunt them only for the meat. The hunting of gorillas and chimpanzees is just as unprofitable, and with very few exceptions the people are unacquainted with hunting as pure sport. The Pangwe find it too difficult and onerous to stalk antelopes without fixed nets. Long-tailed monkeys, squirrels, and smaller birds are shot with the crossbow. Hunting long-tailed monkeys is an undertaking filled with variety, not too difficult -- even though many of the monkeys have very sharp eyes and ears -- and profitable (2).

Fig. 87. Dog Bell.

2. The monkeys are lured by blowing on a perforated fruit, the monkey lure (elóñ, elóñ). Figure 88, b; birds are lured with an instrument like a reed pipe, Figure 88, a, called nõle IV, nó.

I consider it a mistake to assume that the crossbow is an imitation of European models. How would a Negro hit upon the idea of transforming the model to such an extent and furthermore, as is done by the Banŋ along the Sanaga, of continuing the front end into a shaft-like extension and at times putting on it a genuine spear head with a socket? I incline to the notion that the natives combined spear and bow and in this way independently created a new weapon. Finally, it is impossible to prove, except for the last decades of the nineteenth century, that any European influence

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177 at all penetrated as far as the Pangwe from the west coast of Africa. /140/

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Fig. 88. Lure Pipes: (a) for monkeys (instrument like a reed pipe); (b) for birds (drilled seed)

The crossbow (mbáŋ I), Figure 89, consists of two parts, the shaft (ngpwɛ̌(s)-mbáŋ) (1) and the bow (ndzǐ á-mbáŋ) (2)

1. For the shaft the wood of the following three Anonaceae are preferred: Mesocarpidium lepidotum Engl. and Diels (amvim); Xylopia striata Engl. (mvɔ̌ma IV); and Hexalobus salicifolius Engl. (mepfɔ́ne III).

2. For the bow, because of their strong wood, the following are used: (1) Olax tessmannii Engl., Icacinaceae (clɔ́m); (2) Sapindaceae, Pancovia pedicellaris Radlk. and Gilg and Placodiscus opacus Radlk. (zɔ́k); (3) Violaceae Rinorea longisepala Engl. (zɔ́k-o-si) and R. welwitschii (Oliv.) O. Kze. (ngɔ́kɔ́ɔ); (4) Rubiaceae Randia acuminata Bth. and micrantha K. Sch. (ajɛ̌ɛ̌); (5) Anacardiacea Trichoscypha spec. (ɔ́k e mekum); (6) Rubiacea Gardenia lasteriflora K. Sch. (ebáŋ) does not seem to be as suitable; (7) Polygalacea Carpolobia alba Don. (onɔ́n); (9) a Rubiacea (oyɔ̌). /(8) is omitted by the author./

411 with the bowstring. The shaft is a piece of wood between one and one and a half meters long, ovoid in cross-section. At the

upper end it thickens out into the shape of a duck's head and is provided with a square hole all the way through the wood for the bow. The remaining part of the shaft is divided into two leaves by a longitudinal cut down the side; of these leaves, the upper one, about a hand's breadth below the thicker end of the shaft, has a cruciform incision such that the transverse arm of the cross goes through only half the thickness of the wood and thus forms a notch, while the vertical arm of the cross goes through the entire thickness of the wood and thus forms a hole. A peg of the lower leaf, shaped to match, is fitted into this hole. The notch is designed for the bowstring. In front of it, a longitudinal groove from six to eight centimeters long is cut into the shaft; this is filled with beeswax and is where the arrow rests.

In order to draw the crossbow, one takes the shaft under his right arm, plants the knee firmly against the bow, grasps the bowstring with his hand, and draws it into the notch. In so doing, the peg, and with it the entire lower leaf, is pressed slightly downwards.

In the shooting position (Fig. 90) one raises the crossbow to shoulder level, supports it approximately in the middle with the left hand, and with the right hand presses the two shaft leaves together in the back. In this way, the peg moves into the hole and forces the bowstring out, propelling the missile with great force. /141/

/Fig. 89 appears here in the original text./

The short arrows (ebɛ́ɛ́). Figure 89 g, which are carried in attractive quivers (kɔ̌ɔ́ IV) made of animal hide (Figure 89 f) or in little bark boxes, are made of the bark of raffia leafstalks and split just before the lower end, so that /142/ /Fig. 90 appears here in the original text/ a triangular piece of leaf (ndɔ́-mbɛ̌n IV) from the Menispermacea Penianthus longifolius Miers. (ndɔ́-mbɛ̌n), more rarely from the Flacourtiacea Lindackeria dentata (Oliv.) Gilg (nɔ̌m e ndɔ́) (1) and, in case of extreme need, from the Sarcophrynium,

1. nɔ̌m = man, that is, male ndɔ́ (mbaa).

can be pushed into it to give it balance in flight. The tip is poisoned with a salve made of pulverized Strophanthus seeds (2).

2. Probably Strophanthus kombe Oliv. (evɛ́).

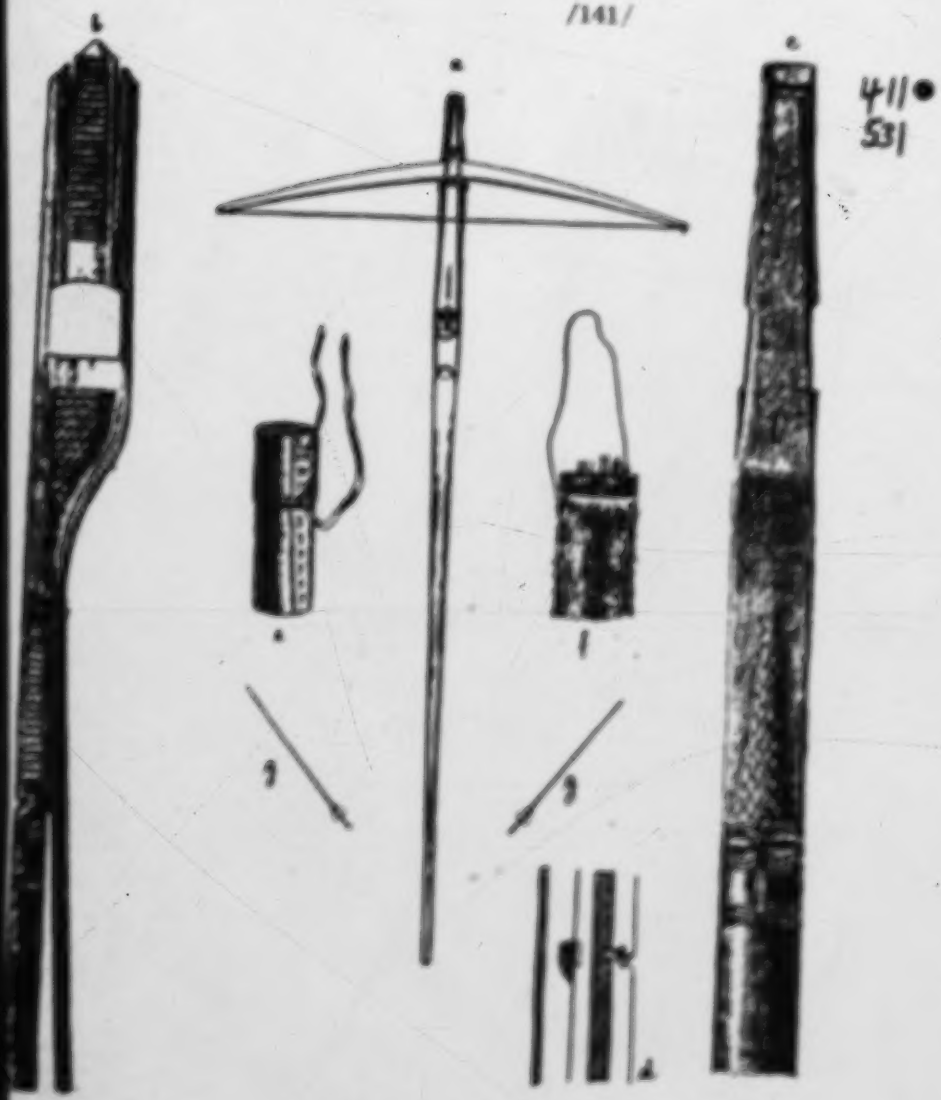

Fig. 89. Crossbow

a, seen from the top; b, upper part of the shaft, side view; c, the same from below; d, releasing device; e, bark box for arrows; f, quiver; g, arrows.

1: Tessmann--126 E-5 (1904-1909) 1913 FH9 Fang FH9

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Fig. 90. Hunter with a Crossbow.

411 Although this weapon is much more dangerous in the hands of the natives than a muzzle loader, it is nonetheless never used in war, and even before the introduction of the rifle is not supposed to have been a military weapon. /143/

Section 6

068 Staple Foods and Indulgents

1. Staple foods. Raw materials: meat diet (human flesh, edible higher and lower animals); plant diet (wild plants with edible leaves, fruit); spices (pepper, salt and methods of obtaining it); oil;

302 415 Figure 177. Finally, the bowl and the handle are rubbed smooth with the rough leaves of the Ficus exasperata.

The powder flasks (ndŏk e pfidi) are very laboriously manufactured from the wood of the Alstonia congensis (ekŭk) and the Kickxia elastica, Figure 178. First a massive flask is shaped and nicely smoothed on the outside; this shape is then split into two halves by a longitudinal cut. Each half is hollowed out on the inside with the adz, and the neck is cut off at the desired length. Finally, both halves are fitted together again and are held together by means of an animal's skin, usually of the monitor lizard, sewn over it.

Plates from the wood of the Alstonia congensis or Ceiba pentandra are also very difficult to make because even during the work the edges tend to split rather easily. When they do, the plates are nevertheless finished and repaired afterwards with bush rope.

327 534 824 Dog bells are made from Alstonia congensis, Alchornea caloneura, and Pterocarpus soyauxii Taub (myĕ' IV Ntum); bellows are manufactured from the Alstonia congensis and Musanga smithii R. Br. (asŏ'n); dugouts from Musanga, Ceiba pentandra (dum), and the Combretacea /223/ /Fig. 174 appears here in the original text/ Terminalia superba Engl. et Diels (akŭ'm); talking drums from Cordia odorata Gürke (ebĕ'l) and Rinorea dentata; hide drums from Alstonia, Cordia, Rinorea, and Musanga.

322 411 [824] Spear handles are made from the easily split stems of an Anonacea (?), onunga, and of a Flacourtiacea, osĕ'bĕ'j' (1). The

1: sĕ' = to split, bĕ'j' = fingernails; tree which can be split with the fingernails.

wood is split /Fig. 175 appears here in the original text/ into as many parts as one wants to make spear handles. First the edges created by the splitting are roughly taken off with the cutlass, and then each individual part is worked with the drawknife until a round stick the thickness of the spear handle remains. The drawknife (awŏ'n), Figures 179 and 180, consists of a piece of wood (branch fork) bent in the form of a hook, whose sides have a short slit cut

1: Tessmann--242 E-5 (1904-1909) 1913 FH9 Fang FH9

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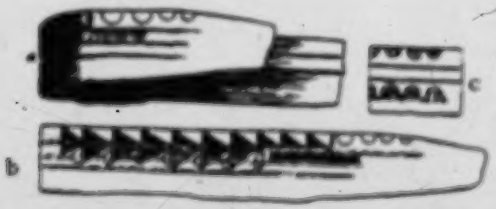

Fig. 177. Spoon Scrapers.
(a) Complete; (b) pattern of the outer side unrolled; (c) part of the pattern of the inner side.

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Fig. 178. Making a Powder Flask from Wood.

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out of them in the middle. Into these slits is stuck either an ordinary knife (see Fig. 179) or -- and this is most frequently the case -- a special blade /Fig. 176 appears here in the original text/ with two cutting edges of which one is like that of a knife and the other like that of a saw (Fig. 180). This very practical combination permits /224/ the craftsman to dig the longitudinal furrows in the shaft of the spear with the same tool. The blade is simply /Fig. 177 appears here in the original text/ taken out and reversed, that is, it is set in again with the toothed edge downward.

325 791 [411]

The next day the furnace, which has burned out down to the pit, is torn down, and the iron slag (efʉm), which lies on the top and has not burned out, is gathered together; broken into pieces, it serves as rifle ammunition (2). Then the medicine man calls

2. According to Du Bois it is "a poorly molten, porous slag with a high iron and titanium content and also includes charcoal fragments."

the bellows workers to the pit, and with his forging iron he knocks off the pieces of iron (obɛ̄'-ekiɛ̄l) (3) that are loosely attached to the

3. bɛ̄ = to divide, e-bɛ̄'-ɛ = scale, ekiɛ̄l = iron.

ore bloom. The larger pieces he takes for himself, the smaller ones he divides among the men so that each receives a small powder keg of them, which is his reward for the work. The medicine man, on the other hand, keeps almost twice as much for himself. On the floor of the pit is the ore bloom, a large, firm, round to oblong iron lump (mpafʉn-ekiɛ̄l I) (4); it belongs to the last owner for whom

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4. From the root pfa Ntum (fa Fang), "to narrow inward and to be narrowed in," here, "to be contracted, to be agglomerated." Compare pfa-ɑ, "narrow strait"; ə pfa-ɑ, "to narrow"; pfa-k (active), "narrowed path or place," in particular between the house and plantains in the village; ə pfa-h, "to wrap around, to put a string around." The ore bloom is, according to Du Bois, "to be regarded as a malleable wrought iron heavily mixed with charcoal fragments and with a low carbon content, which can be transformed into a usable

triangle (Drawing 11, 2), the arc with the fishbone (Drawing 11, 1), the arc and parallel lines (Drawing 11, 4 and 8), the fishbone and fishbone (Drawing 11, 3), spikes with parallel lines (Drawing 13, 2), and the triangle with the rectangle.

As a new pattern the male centipede (nlem e ngu2'o) appears (Drawing 13, 1), a double loop formed by parallel lines, which further develops into the patterns shown in Drawing 11, 6, and Drawing 12, b and d, but keeps the same name.

In the case of the swords (Fig. 223, Drawings 1-12), the patterns are applied only to the lower end of the blade and cover a more or less square field which directly adjoins the handle. Concerning the arrangement of patterns in this area, the Fangwe distinguish two kinds. In one, the area is patterned regularly over the

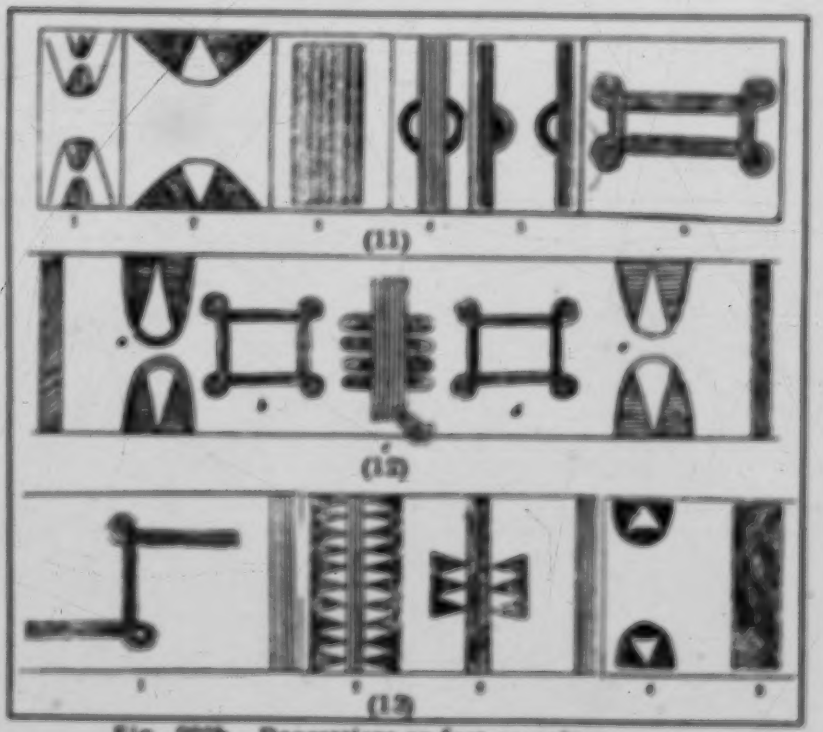

Fig. 222b. Decorations on foot coverings.

1: Tennessee--365 E-5 (1904-1909) 1913 FH9 Fang FH9

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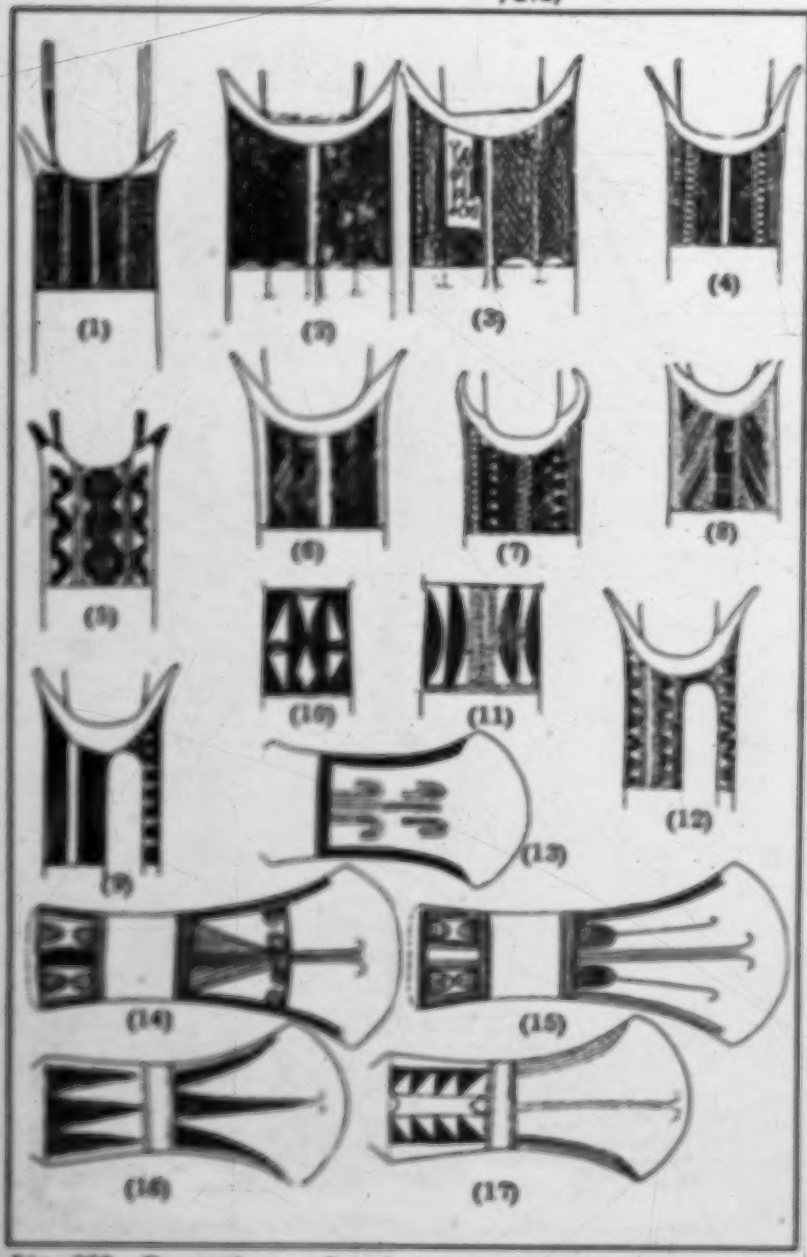

Fig. 233. Decorations on Sword (Drawings 1-12) and Battle Axes (Drawings 13-17).

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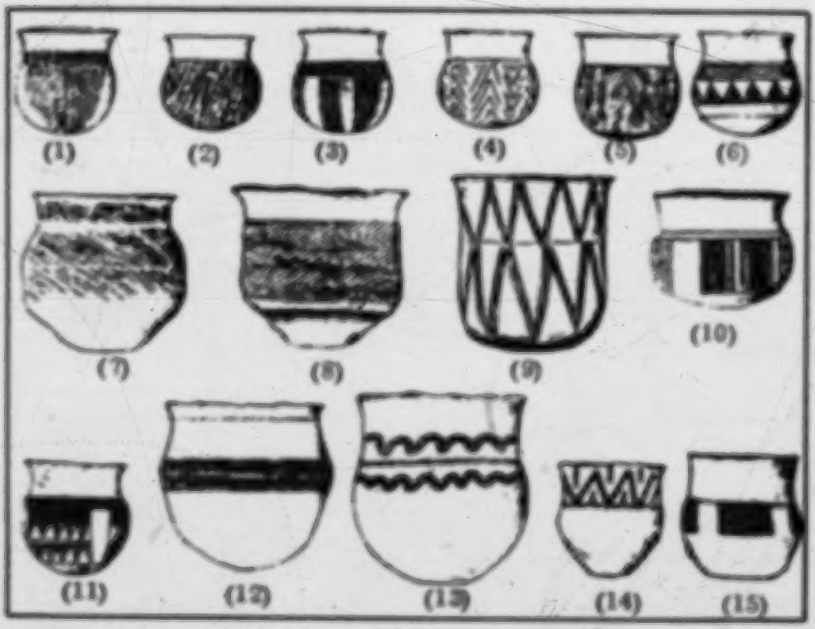

Fig. 224. Pottery Patterns of the Ntum, Fang, and Mwai.

531 entire surface; in the /Fig. 22b appears here in the original text/
411 /271/ /Fig. 223 appears here in the original text/ /272/ /Fig. 224 appears here in the original text/ second, a longish segment remains free (Drawings 9 and 12), by virtue of the fact that the narrow blood groove (which is usually present) is widened towards one side.

The patterns themselves are almost exclusively basic patterns in all kinds of combinations.

A selection of patterns on battle ax blades is illustrated in Figure 223, Drawings 13-17.

As a note we must mention the decoration of the brass sheaths for swords and two-edged knives. The lines of these decorations are composed of a great number of little bosses punched out to the outside with a piece of iron (see Fig. 141). Almost always the patterning consists of half-patterns (rectangles divided by a diagonal) strung together in a series, which is familiar to us from the decorative scars.

531 A conception of the development of the pottery patterns is conveyed by Figure 224.

1: Tessmann--320 E-5 (1904-1909) 1913 FH9 Fang FH9

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Plate I

A Fang Youth from Owing.

754 The finished mixture is a bone-dry and extremely fine
278 powder. It is not immediately put to use, but first tried out on dogs. By leaving out certain ingredients, such as the Mucuna hairs, or by means of other combinations, the poison mixers -- so various informants emphatically affirm -- are able to shorten or lengthen the victim's period of suffering at will or to produce only illness without fatal results. /147/

The medicine sold by the medicine men (because of its tendency to decompose rather rapidly, it does not keep very long) is used in the following ways. Either it is mixed with the food or sprinkled on the head of the bed or the floor -- merely inhaling the stuff, it is said, produces severe illness. Otherwise it is buried near the surface where the victim usually sits. The Ntum, furthermore, mix the poison with the pulverized resin of Albizzia
[9.4] [9.1] fastigiata Oliv. (esē'ŋme) and then place in it for five days the pieces of iron with which they load their rifles.

754 Concerning the frequency of secret murder by "sorcery" or
679 murder by poisoning, Europeans certainly have no accurate /Fig. 50 appears here in the original text/ conception, since without further ado we tend to ascribe deaths in the unhealthy regions of tropical Africa to malaria. At the same time, the importance, even for us, of investigating this matter precisely is demonstrated by the following fact. In the small Campo region (disregarding the coastal strip), which has been visited by Whites only in the last few years, no less than six merchants have been poisoned within this short period of time, attempts were made to poison two others.

The effects of the medicine of sorcery, whenever it is a question of poisoning in our /Fig. 51 appears here in the original text/ sense of the term, for instance, poisoning food, depend on its composition. According to descriptions, it produces either terrible pains in the abdomen, as though "fire were penetrating the bowels," or the symptoms are those of blackwater fever, among others, dark urine, or it produces paralysis; thus, there is a great variety of effects so that correct diagnosis is extraordinarily difficult.

278 If someone believes he has been poisoned or exposed to
757 poisoning, he employs special antidotes concerning whose value

[Text continues on page 9]

411 The chief weapon of the Pangwe today is the flintlock musket.
459 Until the middle of the previous century it was found in our region only in quite isolated instances. Imported since the 1860's and 1870's in ever-increasing numbers by the many newly-founded coastal trading posts, the flintlock musket was a marketable and profitable commercial commodity which since then has so flooded the land that for each Pangwe, at least for each Ntum and Fang, one can reckon three, four, or even five rifles, of which, however, a fraction is unusable. Since 1906 the German government and since 1909 also the French and Spanish governments have prohibited the import of powder, and as a result there has been a noticeable scarcity, especially in the north. Among other things, it has had the effect of putting an end to the great amount of superfluous shooting during festivities, etc., in the Cameroons and adjoining Spanish territory. The small amount of powder which still finds its way from south to north by way of barter is kept in hiding for later occasions.

411 The charge of the rifle consists of small pieces of iron which --
[412] like the powder -- are usually carried around in small containers fastened to the belt or the shoulder bag (mfɔ̀k) (Fig. 78). Frequently, the latter itself serves to hold the ammunition, that is, the pieces of iron which the Pangwe calls by the same name as the
[60] spears, akɔ̀ɔ. The containers (Fig. 77) are little pouches made of hide (a), flasks (only for ammunition) attractively decorated with brass (b) and (c), little flasks covered with monitor lizard skin (d-g), calabashes (h), the round fruit of a tree (ako, ákum) (i, k), raffia fruit (l), a cacao fruit (m), or other fruit (n-g).

With the importation of powder cut off, the rifles are useless, and it may be that in this way the throwing spear, which formerly was the true long-range weapon of the Pangwe, /Fig. 77 appears on p. 244/ /245/ will again occupy a place of honor, especially since it has never been entirely out of use. To be sure, the spears manufactured today are not as large as those of olden times. They
[61] are used more as walking sticks of superior quality or as an ornamental weapon taken along on a journey -- usually people carry two or three with them -- and the natives scarcely know how to use them for actual battle. Only the Jaunde through continued

[Text continues on page 94]

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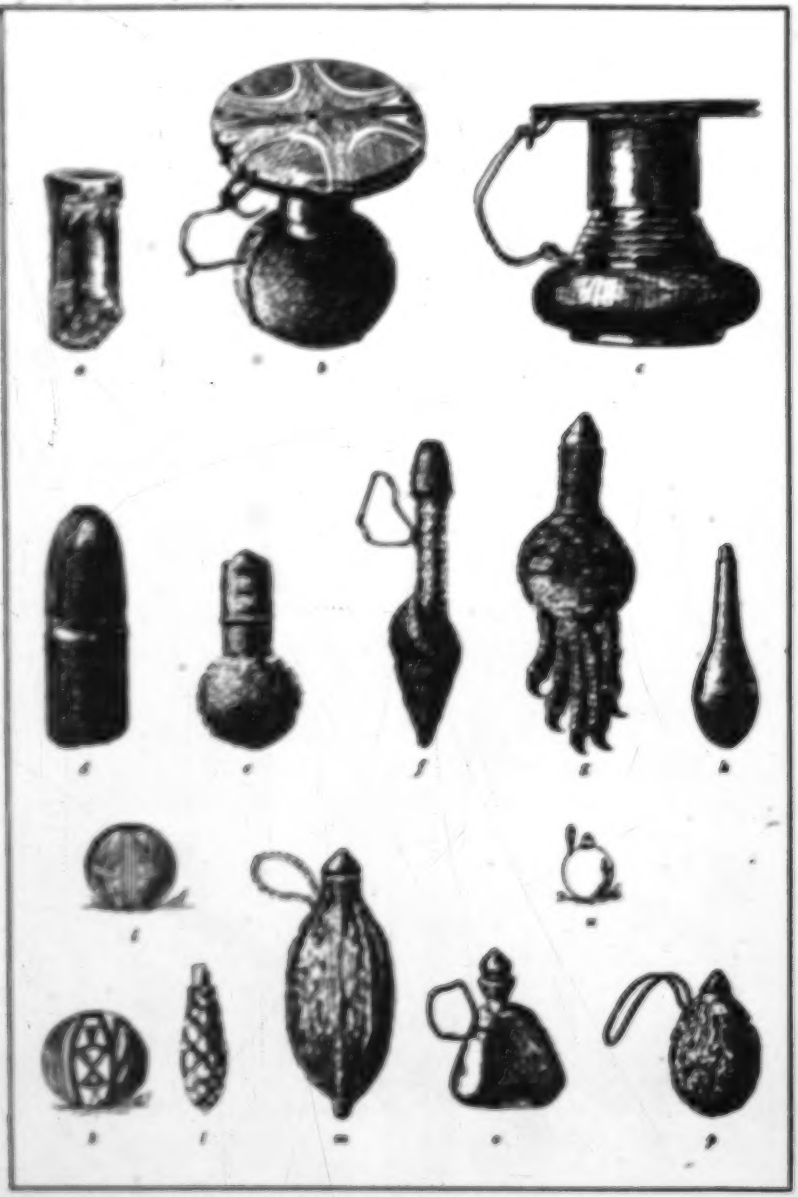

Fig. 77. Containers for Rifle Charges or Powder.

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Fig. 78. Shoulder bag of pine-apple fibers, used for storing things and for rifle charges in wartime. To the right, a little basket with "chevaux-de-frise"; to the left, shot medicines and an iron war pipe.

practice have maintained some skill in spear throwing. On the whole, the Jaunde did not go over so exclusively to the use of firearms as did the Fang, for instance, who are quite unable to part from their flintlocks. They even give them human names and love to let them "speak."

The spears (Fig. 79) consist of a shaft and tip. The former is made of wood and is artfully grooved lengthwise, as has been described in the section on woodworking /Ed., Vol. I/. The tip is attached with a socket and forged from iron; in very recent times one could frequently see Ntum chiefs carrying ornamental spears with carefully worked brass tips. The cutting edge has the shape of a more or less oblong leaf, and this distinguishes the different types of spears. The older types among the Fang are gbə̄ń-akə̄n (akə̄ń = spear) (a), akə̄ń-okə̄k (okə̄k = Okak, Fang people) (a), tə̄mə̄-akə̄n (c), and mbə̄[s]-akə̄n (b); of more recent origin, supposedly is the barbed spear, ngə̄'m[k]-akə̄n (c), and etə̄hə̄k.

The crossbow is only a hunting weapon; the bow and arrow, as well as the slingshot, occur only as children's toys.

The weapons for short-range fighting are the sword and the battle-ax.

The sword (pfə̄́ IV Ntum, fə̄́ IV Fang) (Fig. 80) has two cutting edges which sometimes end in barbed hooks at the base

411 and a wooden handle well-shaped for the hand. The handle is partly bound with an iron band or brass wire. The sword is placed inside a wooden sheath, consisting of two halves and frequently covered with monitor lizard skin, or in a brass sheath which has two brass eyelets for the hide strip worn over the shoulder from which the weapon hangs /246/ /Fig. 79 appears here in the original text/ (see Fig. 80). After the appearance of the chopping knives or choppers imported from Europe, the latter displaced the sword for a while and were then carried about in sheaths (Fig. 81); however, these are no longer in use today.

The battle-ax, called ovunebokui, "axe of the Pygmies" [184] (Fig. 82), is of lesser importance and is to be found only among the Fang, especially the southern ones, but even among them only in small numbers. It can be used only for short-range fighting. Its wedge-shaped blade with a convex cutting edge and /247/ corners curved inward, is fitted into the handle, the short lower half of which is round while the upper half is flattened out.

As a protective weapon, three kinds of shields are in use: the wooden shield, the shield made of buffalo hide (Fig. 83), and the shield made of an elephant's ear. The latter two are supposed to protect an individual man. They have lost their importance since the appearance of the firearm, and today they have /Fig. 80 appears here in the original text/ become quite rare. The wooden shield (stationary shield, Fig. 84), on the other hand, protects the entire troop of warriors and is, as it were, a portable rampart carried ahead by one man, while the others hide behind it. When the enemies clash, they shoot from behind the wooden guard, and in case it becomes necessary to flee, the shield is simply abandoned. It is made from a slab of wood from the umbrella tree and is approximately 145 centimeters long and 37 centi- [53] meters wide. The outer surface is covered with patterns carved in relief, such as we have seen in Section 9 /Ed., Vol. I/.

726 The battles of the Pangwe are usually only to settle hostilities between neighboring villages and hence are limited to small-scale warfare, that is, to a series of surprise attacks in which the attacker naturally has the advantage and thus "wins." Such encounters, however, give the tribe their warlike reputation; the

[Text continues on page 97]

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Fig. 79. Spears. One-third actual size.

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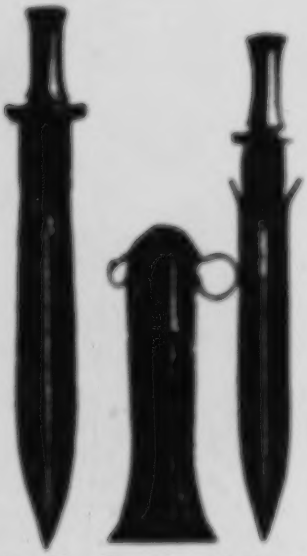

Fig. 80. Swords and Sheath made of brass. One-fifth actual size.

226 Fang especially are extremely warlike and quarrelsome and not at all disinclined to military expeditions that promise to yield booty. At the same time, they know how to take full advantage of their forested land. They surprise the enemy at impassable [104] places, lie in ambush in the dense bush, and sometimes carry out night raids when the occasion is favorable, whereas generally the Pangwe is loath to undertake nocturnal expeditions. Furthermore, they impede the advance of the enemy through "chevaux-de-frise," that is, pointed sticks made of the bark of raffia leafstalks and planted in the ground, as well as through pitfalls which are well covered like the traps for game, but wider and [125] deeper, and similarly spiked on the floor. In hand-to-hand com- [224] bat they throw the spiked stems of Macaranga ledermanniana Pax (as ½) between the legs of their enemies. /248/

/Figs. 81 and 82 appear here in the original text./

In unsettled times, women, children, and -- insofar as this 222 is possible -- movable property are taken to safety, that is, to 112 hiding places in the forest or to friendly villages. Fortifications

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Figs. 81 and 82. Fang Chopper Sheath and Battle-ax.

712 exist, but only to a limited extent. As has already been mentioned
722 in the account of house construction /Ed., Vol. I/, the walls of the meeting house are built of halved trunks of the umbrella tree placed in layers over each other for the purpose of fortification. In addition, the village entrances are blocked off when danger threatens by means of fences or barricades made of sticks. The southern Fang especially can easily do this since they design their villages more compactly so that the meeting houses themselves almost block off the road. Only once did I see an entire village surrounded with a protective fence, a fairly strong paling consisting of vertical posts and laths connecting them. In front of the fence the terrain had been cleared by cutting down the bush, so that the approach of enemies could be easily discovered and prevented.

The following example will give a good idea of how feuds arise
579 and take their course.

[961] On both sides of the Lo, a small tributary of the Campo, there are two communities of the Esseng kin group about 12 minutes apart, namely, Bebai and Ebäangon. The inhabitants of the three Bebai villages closest to Ebäangon are related to the Ebäangon people; the others of Bebai did not move into the territory until later and are unrelated to the inhabitants of Ebäangon. The most influential chief of the Bebai people, who are outsiders, is called Makina. For a long time he had been "talking impudently" to Schile, chief of Ebäangon. One day, on the occasion of a festival for the souls which

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28.

Fig. 83. Shield of Buffalo Hide.

579 Schüe gave for one of his deceased wives, strife broke out. In the course of the festival Schüe wanted to start counting up the people who had done some injury to the deceased. And since -- as /249/ usual -- there was a great deal of shooting at the festival, he ordered that there be quiet in front of the meeting house, saying that whoever wanted to shoot had better go into the next village. Thereupon Bekongo, the son of Makina, stood up and said, "I don't care, I'm not going to listen to that stupid talk," and fired off his rifle near the meeting house. Naturally, the Ebäangon people would not stand for this, and Schüe's sons said to Bekongo, "Hey! our father just forbade anyone to shoot here; do you think that Schüe is a slave here in his village?" In this way a verbal battle developed between the two parties, and soon the brawl with bush knives was in full swing with blood flowing on both sides. The Bebai people related to the Ebäangon people tried to bring about a reconciliation or they sided with Schüe. Finally the Bebai people moved off, pursued by the Ebäangon people armed with choppers, who called after them, "Wait, we'll get even with you yet!" The last of the Bebai people was Ejamatua, a man from Makina's village. He was either annoyed by the shout or he was particularly harassed by the pursuers; in short, for whatever

519 had been satis-
628 the loss was
a village
The matter
[411] the Bebai
[531] fied since
greater, their
chief, while
young man.
influence of
to Bebai and
fighting.
From this
628 the Pangwe
682 ple of an eye
tooth, and
only when
equal. In a
Esseng
ple had been
be concluded

Fig. 84. Wooden Shield.

fied, because on either side
exactly the same: each had
burned and a man killed.
would have gone on, because
people were still dissatis-
they regarded their loss as
casualty had been a great
the other had been only a
However, by this time the
the Whites had penetrated
thus an end was put to the

example it can be seen that
act according to the princi-
for an eye, a tooth for a
that blood revenge can cease
the losses on both sides are
"war" between Schumu and
people, eight Schumu peo-
killed, and peace could not
until eight Esseng men had

likewise been killed. Furthermore, it can be seen that village feuds fraught with consequences often arise from quite trivial causes.

727 Prisoners are usually killed and then often eaten, as has been
[266] mentioned earlier. Only children are raised as "slaves" in the
[567] village. Captured women are usually taken by the victors as
wives, but sometimes they are also killed in order to even out the number of killed on both sides and thus to make peace possible. /251/

2: Tessmann--161 E-5 (1904-1909) 1913 FH9 Fang FH9

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Fig. 88. Little Boy Five to Seven Years Old, Nsâlang (Essuong Family), Spanish Guinea.

weak, the mother takes him with her to the fields or on her other trips. She carries him either on her hip by means of a belt of antelope hide, or on her back with a rope of vines on which the child sits, as long as he is small. After he can hold on by himself, he is carried [85] on the hip, clutching the neck of the person who is carrying him. One sees children of some ten years old being carried.

As soon as the child is old enough to eat like adults, and talks and counts properly, he starts accompanying his parents to the fields and to fishing; he learns to swim, paddle, dance, and play the tomtom and various musical instruments. The little girls learn to cultivate a small piece of farm land which is given them by their mothers.

Games. The numerous games are almost all common to both sexes. Little boys and girls play together in the village, but the boys have three games in which girls never take part:

Nge ou ye. This game consists of rolling on the path at the end of the village, before a lineup of young boys, a cylinder of soft wood which they must hit by throwing a sharp spear. This is training for throwing the assagai.

Bimra, game of the bow. This is a hunt of rats and lizards by young boys with small bows made of mvibema wood and strung with a vine; the arrows are of bamboo with their tips smeared with pimento. It is to be noted that although children play with the bow, adults do not have this weapon and only the crossbow is found.

Mbeñ, musical bow: This is a kind of guessing game. The one who has the instrument thinks about something; another child has to guess it, and therefore he asks: "Nzam e biale ebe, fore dza ke yo, eñi for dza lige esi, matsi eve?" (Nzam made two of them, one goes up, the other stays on the ground, where am I fastened?), and asks if it concerns the one above or the one below. If he has guessed right, a deep tone of the bow answers him; if he is mistaken it is a shrill sound. If, for example, he happens to choose the one below, the game continues with the question "me sal e Nzam esi fore dza ke osui, eñi for dza lige kinige, matsi eve?" (I cut the lower Nzam in two, one goes to the river, the other stays on land, where am I fastened?), and the game goes on, dividing the guessed part in two until the object thought of is discovered.

The following are some mixed games:

Mebog. The children are seated in line, legs apart, except for two of them, who remain standing. One of these two hides an object among

192 The group displays powerful shoulder girth, rather well-developed calf, pronounced arch, ungual phalanges that cannot be pulled back.

The explorers of the last century were one and all struck by the difference in physical appearance between the Pahouin and their neighbors, much less evident today, particularly to a European (the Pahouin themselves often recognize a stranger from quite a distance). It is possible that at the time of conquest the Pahouin may have had a 193 heavier meat diet than did the coastal populations or do their present-day descendants; the hippopotamus has been exterminated, and the rest of the wild fauna has been greatly reduced, while even animal breeding and rearing is on the decline.

b. Clothing, Ornaments, Body Marks

201 The traditional clothing as described by explorers hardly exists any more. One sometimes meets in remote villages the beaten fig-bark breechcloth, ébôm, and the monkeyskin hat-wig, afé'ôné, which was the men's everyday dress, with a wide belt of antelope skin, ane, holding a sort of sporran as well as a saber sheath. Battle dress and 202 full dress have become very rare; they included, in addition to a red-dyed ébôm, a tailpiece /wɛ̀ant/ of tiger-cat skin or of drill or any animal with bright fur, fringed leggings of the same fur, and a sort of cloak made of leopard or gorilla skin with the head sometimes forming a hood; there was a headdress of beads hanging down to the shoulders or arranged in the hair, with a tuft of touraco or juggler-eagle /aigle-● 211 batuleur/ feathers. Weapons consisted of the saber, fa, the dagger, otyen --both double bladed, the spear, ahom, or rifle, ngal (the crossbow, mfan, was more a hunting weapon, and the bow, ngale, a toy). Defensive armor included an oblong shield, ngu or éndek, of plaited lianas or of leather, sometimes made of an elephant ear. Even today men do not like to leave home without a weapon, at least in the 301 villages; formerly, they were always armed. Men's jewelry comprised copper bracelets and teeth necklaces—of either animal's or men's 205 teeth—chains of copper, iron, ivory, or elephant hair. Protective 209 "medicaments" mebiak, were usually carried in an antelope horn (Cephalophus sylviculrix), nla' zip, hung around the neck or wrist on a strip of leather or snakeskin—a practice that still survives. The 207 ceremonial costumes for the different rites /86/ included masks, mantles of dried grass, beads, or cowries.

Only then will he be allowed to know about the laws and rights of the totem. He will then receive his personal totem, as we have described it, will make it the prescribed sacrifice, and will preciously keep the remains of this offering on his own person, enclosed in an antelope horn. Already as a child he wore this horn which now contain the ashes of this sacrifice; it used merely to hang around his neck on a cord or, more often, before his genital organs. After the youth becomes a warrior, he hangs the horn among the other fetishes attached to a leather baldrick which crosses his chest and is hardly ever taken off. [533]

c) Consecration of weapons

A youth's childhood ends after the initiation. A whole new era opens up before him, an era of work and fighting and also of quite different pleasures from those of childhood. He is henceforth admitted to a place among warriors after these painful initiations the proof and marks of which are slashes cut into the back of his neck. Henceforth he may carry a gun; as a boy he had often tried to fire one so as to be ready when the time came. As a warrior with the right to fire it and to go to war, he must first "dedicate" the rifle to a spirit so that he may always shoot straight.

For an African all objects whatever they may be, have a life of their own; therefore, a rifle is a being. Alive with its own life, it will be dedicated to the spirit with the influence most favorable to it, that is, in the realm of space the sun, whose light and whose clear rays will enable it to hit the mark every time and will at the same time dissipate the shadows so that they will fail to conceal the enemy it is aimed at. The weapon will be dedicated to the sun and also to the clan's totemic guardian; in battle it is indeed important to be able to distinguish enemy from friend and not to run the risk of committing a totemic sacrilege. The rifle must be dedicated to both the totem and the sun.

However, it is worth noting that if nowadays a rifle is the only weapon to be dedicated, it is because it has become the

principal weapon and because there are very few Fan who do not possess one. Actually, the word for "rifle" in the consecration song mentioned below is sometimes nzali, which really means "gun," and sometimes mbene, which denotes the "crossbow." The crossbow used to be the Fan national weapon. One of the words has changed, but the song is no less ancient for that.

In the middle of the village, the young man, accompanied by an older friend, places his rifle so that the first rays of the rising sun will strike it; he arranges around the rifle his totemic fetishes, that is, his childhood totem, which he will hereafter abandon, and his new warrior totem. In order to cast a spell [533] on his rifle, he then performs the necessary incantations, among them a hymn or invocation to the sun, of such real beauty and poetic quality that it should be quoted here.

Hymn to the Sun

Sun, you who see all things,
You, whose radiant splendor
Pierces the dark mist,
Sun, to you this homage!

To you, sun, king of the sky, divine hunter,
Sun, to you this homage!

Before your flashing glance
And the swift arrows of your fiery quiver,
Into somber depths
Fearful night sinks aghast,
Beneath your blows sparkling with light,
You tear night's mantle,
A black cloak trimmed with fire,
Sprinkled with bright stars,
You tear night's black mantle.

Sun, you who see all things,
You, whose radiant splendor
Pierces the dark mist,
Sun, to you this homage!

?: Trifles--74 M-5 (1893-1912) 1912 FH9 Fang FH9

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When the required offerings have been made, before the rifle is lifted, the actual consecration takes place. The tune and words seem to me sufficiently remarkable to warrant quotation. This song, in its melody and structure, recalls the antique airs which have come down to us from the Greeks and Romans. It is always sung by several voices:

539

Song of the Rifle

Anthem: Oh, all of you, listen, listen to the song,
the song of the rifle!
Chorus: Oh, let us all listen, listen to the song,
the song of the rifle!
Solo: For you, alone, O rifle! for you alone,
Far into the woods,
Far, far have I tramped long in the forest,
No longer hearing the barking dogs,
No longer hearing them,
No more than the noise-loving cocks,
No more than the cocks,
Leaving behind the chattering women,
Leaving them in their dark huts. [534]
Refrain: Yes, for you alone, O my rifle!
For your sake only, into the woods,
Into the woods have I gone,
O my rifle, for you alone.
Anthem: All of you, come, listen to the song of the fetish,
The beloved song of the fetish!
Chorus: Let us all come, listen to the song of the rifle,
The beloved song of the rifle! (Refrain: Yes,
for you alone . . .)
Anthem: Come all of you, come, listen well and without noise,
Listen!
Chorus: And silently, heedfully, let us listen.
Solo: For you alone, O rifle! for you alone,
Deep in the woods,
Leaving the village behind,

?: Trilles--76 M-5 (1893-1912) 1912 PH9 Fang PH9

The young man is armed. He has undergone the initiation of the bawu and henceforth he has a right to speak in the council. He will not take advantage of this until the day he brings in the hand of an enemy he has killed and he is able to testify to his bravery in the presence of all by this striking proof of a daring exploit, yet often carried out by surprise.

[Pp. 535-536, 18 lines of music.] [537]

III. Consecration of the Chief

a) The ceremony

A tribal chief has died. After the customary lamentation and funeral feast, he has been buried in a temporary grave. Thirty days afterwards the warriors again reassemble for the solemn funeral dance, the fanki. Then the eldest son, surrounded by leading warriors, opens his father's grave, climbs down beside the corpse, and with the consecrated knife detaches the skull, which will soon be added to the skulls of earlier ancestors in the évora biéri. Then the corpse is carefully replaced in the grave, and the totemic sacrifices are completed. We shall go back to these sacrifices when discussing individual mortuary rites. The eldest son or the heir removes the akaméyón or tribal totem, if he has not already done so. He then throws the earth back onto the corpse and everyone helps him in this dismal task, after he has thrown the first handfuls. All these rites belong to the social mortuary ceremonial.

The new chief returns to the village. Then begins strictly speaking, the totemic rite of consecration, which takes place at night, without any female observers.

Escorted by all the warriors, to the beating of a tom-tom, the chief takes the évora biéri containing the ancestral skulls and carries it into the forest. The ceremony is secret only as regards women; young boys may be present.

The box of skulls is put on a sort of platform made of newly cut poles. These must come from a special tree, the éfirfira, and must all be alive and green. A bit of dead wood

perpetrator. If necessary, the chief would take this upon himself. Such a case has sometimes occurred, according to certain legends.

The large bones are then again placed upon the pyre, for which the necessary wood has been carefully kept, because to cut or to add more is forbidden. When everything has been consumed, the bones and wood that are left in the form of cinders (1) are pulverized as finely as possible, and the chief

1. Efirira is a rather resinous wood, which burns up completely, leaving hardly any cinders.

scatters the powder on the recently covered grave of his father, accompanied by all the heads of family. The banana leaves that had been used to wrap up the victim are carefully folded into a bundle and thrown to the bottom of a spring or stream below the spot where water is usually drawn, so as to avoid profanation.

In contrast to all the other sacrifices, nothing must remain of this victim nor may anyone keep the slightest trace of it.

Before carrying the ashes of the sacrifice to his father's grave, the chief still has to go through another ceremony just as important, the rite of the spear.

The rite of the spear, or better of the assagais, a'ume méko, the salute to the assagais, only occurs at the enthronement of tribal chiefs and then only if they have come of age, that is, have already been received as warriors bearing the marks or bavu.

b) The rite of the spear or the assagais. A'ume méko.

From the other side of Africa, Father Van den Burgt, (1)

1. Dictionnaire français-rundi [French-Rundi Dictionary], article, "Kira'na."

of the White Fathers, recently pointed out a curious rite among the Barundi, the rite of the spear, the emblem of Kira'na, the

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second high spirit. Among the Fan, we have found the same emblem, consecrated to the spirit Ki-ndâña, he also being chief of the lower spirits, of material things, and thus master and chief of all beings on the earth. He is also invoked in time of war. This is the only information I have been able to obtain on the subject. But in comparing this fact with what we have seen among the Barundi, it certainly appears that a totemic rite is involved. Indeed among them, Imana, the Creator, is the lord of departed souls as, among the Fan, Nzame is also the Creator. Consequently he is foremost of all the ancestors and thus the keystone of the whole religious system. The Fan know this perfectly. When discussing genealogies I have already pointed out that a child or any warrior, when asked what his mébara is, will always end by invoking Nzame, saying: "And he (the first of the race) was created by Nzame, and before that I didn't belong to it, neither I nor anyone else." (Nge mur éto (the father of the race) Nzame émiñe a nga bo ãe, ve 'sim ni, mé mbe dia ve, ve ma, ve mum̃umum̃.)

Among the Barundi the great rite of the spear consists of homage rendered to the sacred spear of Kiräña, the higher spirit of the Rundi triad, Imana, Ki-Kiramba, and Riangombi. Among the Fan, Kindãña does not belong to the divine triad, which they also recognize: Nzame, Mébere, Nkwa, Kindãña, lit., victorious Power, is chief of all beings under Nzame, and considered only as the principle of the power that animates everything and that is self-perpetuating. He is the opposite of inert matter. [542]

"The neighboring Pygmies," writes Mgr. Le Roy (1) in

1. Op. cit., p. 314.

connection with this Rundi rite, "have the same ceremony, which they appear to have originated." Perhaps, however, we ought to go further back to the very beginnings of the race, since we find the ceremony also among the Fan.

Among the Barundi the rite of the spear takes place in all critical situations. uThe usual form of that spear has one white and one black facet and it is said to bear the spirit Kiräña on its

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point. At the time of the ceremony the guardian of the spear appears with two assistants; he wears a sort of crown made of a panther skin, part of which hangs down his back. The participants form a semicircle around him, carrying small hollow calabashes filled with hard seeds (2) that rattle. Then a hymn is begun,

> 2. The seeds of the annata tree are used or, even more often, the round hard seeds of canna (canna spec.).

sung in an oddly impressive tone, deeply convincing and creating indescribable melancholy. During this evocation, each one picks up a bit of straw, bows down and presents it to the sacred spear, claps his hands together and asks the spirit dwelling on the spearhead for various favors. He then says: "To thee, Father, I make these demands, I offer my homage." Everyone then leaves the hut singing and goes to the resting place of the ancestral spirits.

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Among the Fan the salute to the spear thus takes place at the enthronement of the chief. After the victim has been divided and eaten, the chief rises and plants his assagai in the earth, point upwards; the point has been made to gleam by thorough careful burnishing. The choice of spear is not unimportant: it must have the totemic tribal emblem incised in its hollow and must have already "drunk" enemy blood. The spear is thus planted in the ground so far as possible just where the altar stood; shortly after, at its foot, the chief places his baldrick usually of leopard-skin, holding the materialized totem, the akaméyôô. [543]

Having done this, he circles around the spear, singing, then picks up the baldrick and hangs it upon the lance, which usually has several small sharp hooks at the base.

The chief again circles the spear, sings a hymn in honor of Kindôña, then stands still. All the others then go to fetch their boxes of ancestral skulls and circle around the spear, singing. As each man passes the chief, he bows, puts his box on the ground, and claps his hands.

At the end of the ceremony the chief removes the spear, puts back the baldrick at his side, and takes everything to his hut.

He then returns to collect the remains of the sacrifice and carry them to his father's grave.

It is evident that the Fan ritual of the spear salute has many analogies to the Rundi ritual, and the same impulse would seem to motivate both.

c) Rites of initiation and consecration of the chief compared with the religious role of the Pharaoh

In all this it is easy to see a whole embryonic system or rather, as our linguistic research bears out, the vestiges, very corrupt and gradually shriveling away, of a religious system that is very old and goes back to the very beginnings of the race.

The legends, customs, and especially the language make it possible for us to see, with all the reservations necessary to such a hypothesis, a pale reflection, perhaps a decadent reminder, of Egyptian religion.

It would be of great interest in the first place to try to find out if the Fan word denoting "chief," nzue -- from n for agency and zue, to command, to order -- is not related to Egyptian (1).

1. There are other resemblances between the two languages, to which I shall refer later: kha (Eg.), crown, and khu (Fg.), chief; khala, a fortified place, and dzal, fortified village (kraal); ka, to leave, and ka, to go away, etc.; ko, hook, and lko, hook, whence akõñ, hooked, barbed spear.

sua, to pray, adore, which was originally the chief's main function, or again to Suten, meaning "king," which comes from the word seten [544], to determine by knife, which means "to kill." The king is thus in theory he who slays the sacrificial victim, the sacrificer.

The Pharaoh formerly acted in a general way as a Fan chief still does today, without, one must admit, any of the trappings of majesty -- as I have said, he is a pale reflection.

He used to go himself, at least fictitiously, to capture the victim, a wild bull. He immolated it, cut it up, and offered it to the deity whose son he was. He was not only the sacrificer

683 This is the most frequent test among the Fan.
781 Anyone accused of sorcery, or all those who have suc-
695 cumbed during the first tests, must drink the ordeal poison. This
278 ceremony has been described so often that there is no need to go into it at length.

In the Fan test-poison ordeal three different poisons are used, according to the case in question: the sap of the éŋûn tree; the grated bark and roots of the oné or onaï; (1) the roots of the

[411]

1. Strychnos onaï: this shrub of the strychnine family, produces the poison used on arrowheads. Puncture is fatal if the poison is fresh, and death ensues within a few moments. If the poison is old, the wound slowly becomes gangrenous. Bromine is a good antidote.

shrub kwéa. (2) These roots are finely shredded, thrown into

2. Strychnos ikaja: this is a common test on the coast, where kwéa, the natives say, is called ikaja, nka, mbonde, ibonde, etc.

boiling water and a reddish liquid is obtained after a few hours of simmering. This highly dangerous brew contains in solution a considerable amount of strychnine and hyoscine.

683 The ngenngâŋ, or practitioner, begins by sacrificing a she-
781 goat, with the formulae already indicated. Next, all the vil-
695 lagers assemble, and the practitioner appears in red and white paint, with red parrot feathers and black fish hawk plumes stuck into his hair to form a crown. His only garment consists of a skin tied around his loins, and he wears many bells on his hands and feet. [564] He invokes the protective fetishes of the village, leaps, skips, and howls frenetically. The tom-tom played by one of his acolytes is beaten faster and faster; the practitioner's movements increase in tempo; little by little he seems to move by preference toward a group, the sound of his bells directing him, so he says. Finally he halts abruptly and points in the crowd

8: Bennett D-5 (ca. 1898) 1899 FH9 Fang FH9

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FANG WOMAN.

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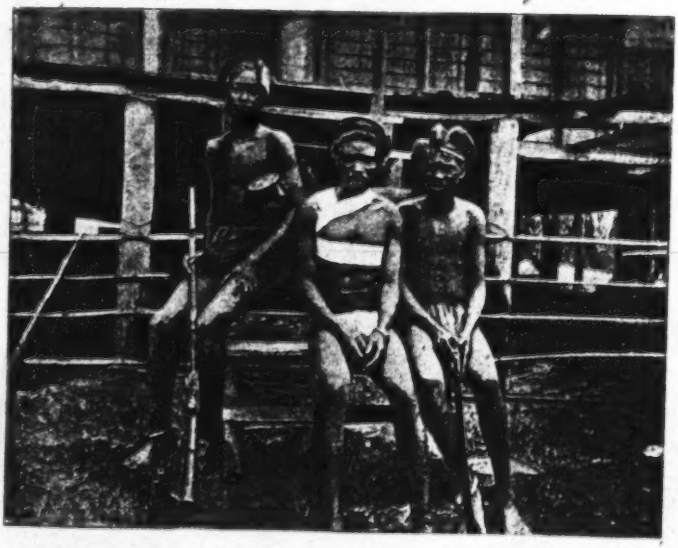

FANG YOUTHS.

[p. 66(C)]

8: Bennett D-5 (ca. 1898) 1899 FH9 Fang FH9

fifteen) take their flint-lock muskets, heavily loaded with trade powder and a handful of broken iron pot (iron trade pots) or small stones, and creep up close to the town after dark. Two men try to enter the town unobserved; if they succeed, then they knock at the door of a hut and say, "We are strangers travelling; give us fire and food." Directly a person inside the house opens the door, both men discharge their guns into the house, and immediately run for the bush toward their comrades. The whole town is soon in pursuit, and unless careful they run into an ambuscade prepared for them. A fight may occur, but more often the attacking party return to their town in triumph, shouting: "We are real men, we are real men, we have been to town, we have shot a man (or woman), we are men —real men." There is great rejoicing in their town, and a dance follows. If the palaver is a serious one, the town is often stockaded with split logs placed vertically in the ground; huts are likewise stockaded. Poisoned bamboo spikes are buried in the forest paths to wound the feet of an enemy. The weapons used and relied on to-day are flint-lock muskets. Spears are rapidly falling into disuse. The cross-bow is only used for shooting birds and small bush cats. It is a mistaken idea that the arrows used with the cross-bow are poisoned. Shields are not used. The chief causes of war are disputes over women, hence called "women palavers," and these feuds may last for years. Prisoners are often permitted to starve to death, and are occasionally killed and eaten. Owing to a bitter feud it is often impossible for the women to work in the gardens or fish on the river, the consequence being a great scarcity of food. In Foulabifong, where I resided, a woman palaver lasted over ten months, and the three adjoining towns were in a state of famine. A prisoner was nearly starved to death, and I had to repeatedly plead for him. During these feuds many women are shot while walking the paths. The Fang think it quite correct to shoot a woman; they say, "It is always *safe* to shoot a woman because she cannot shoot back." Prisoners are frequently exchanged, others are held as hostages.

Abal (war). Translation.

If people are going to war they go in crowds. If they approach near the town (of the enemy) they hold a council. An old man (one) he says thus: We will go to fire when? Then the others say, We will go in the night. Then they stay (sit) there until night. Darkness comes, and they light a torch. Then two or three people go to the town, and the other people remain in the bush. If the people who went to the town find people sleeping, then they point their guns inside a house and fire. Then people die. Then they go back running to meet the other people. Then they all gather in one place and return singing to their own town. Then they beat the drum and rejoice. Then the people who remained in the town say: Tell us the news as you went. Then they tell the news. Then the headman sits down and tells all the people in town that a person must not go anywhere alone. Then all the people hear, and all sit down (remain around their town to await events).

8: Bennett D-5 (ca. 1898) 1899 FH9 Fang FH9

Ngang (Doctor). Translation.

[787] 726 539 789 The Ngang (witch doctor) prophesies war. If the war comes and is in the bush, then the doctor takes medicine wrapped in bush cat skin called *mebup*, and medicine in horns. He holds the horns in his hands. He counts the horns; he hangs the *mebup*. He says to the *mebup*, I say thus: No person must go to the forest. If a person goes anywhere the enemy will kill him. If a person says, I will not listen to the doctors' talk, I will go and do my work; then if he goes, the enemy kill him. If they kill a person, they take the heart and put it in the *abup*. They take an old witch and put it in the *abup*. Then if the doctor prophesies, the witch speaks from inside the medicine. The heart of the person, it talks.

XVI.—*Hunting Traps.*

224 The Fang are skilful hunters, but they justly give the credit of the chase to the *Nqui* (dwarfs). I have been told that a dwarf will go hunting in the bush and return with meat after a hunting party has returned unsuccessful from the same locality; the dwarfs have great patience. If while hunting in the forest a man sees a deer, he shouts for assistance: others come and help hunt. If the deer is killed, all claim a share, after one-third has been given to the man who first sighted the game. This is the custom when a man walking unarmed in the forest sights meat, and calls for aid. Meat killed by a regular hunting party is carried to their town and divided. Dogs are used to hunt game, the dogs wear wooden bells around the neck, sometimes the bells are made of iron. Flint-lock guns are used when hunting. Before a hunting party starts out it is the custom to make *biang nzali* (gun medicine), and to place the guns in it; this makes them shoot straight. The natives imitate very cleverly the calls of certain animals and birds for the purpose of decoy. Occasionally they drive game into an enclosure called *olam*. Spears are seldom used in the chase. The crossbow is used for shooting birds and small bush cats.

Poisoned arrows are not used with the crossbow. Pitfalls for game are dug and [441] covered with small branches and leaves; pigs and small deer frequently fall into them. A Fang never attempts to hit a bird on the wing. In firing the flint-locks the gun is not carried to the shoulder, but held by the stock in front of the body, the butt being on a level with the waist. Game laws are unknown.

After a successful hunting expedition the whole town indulges in a feast, men, women, and children eat until gorged; after a period of rest dancing commences and is kept up throughout the night.

Olam (Trap). Translation.

224 539 They take small trees and bamboo leaves and bush rope, and make a long fence. They leave holes for the traps and holes for the pitfalls (*i.e.*, opposite the